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1 INTRODUCTION

1.1 Aims

Before setting out as the 2001 Australia/Germany Education Development Fellow, I set myself the following general lines of enquiry:

- (a) How are environmental issues currently viewed by the German public? This question was coloured by my previous experience as a visitor to Germany, and by my understanding that the Germans are, as a whole environmentally aware.
- (b) In what ways is German environmental policy innovative? My point of reference was to be Australian environmental policy.
- (c) Are there German environmental policies which might be readily transferable to Australia?

These questions are broad and three months (two of which were to be primarily devoted to language acquisition at the Goethe Institut, Berlin) is a relatively short period of time. As a result, I focussed on some environmental issues which were of particular interest to me and/or which were then being debated in Germany. The issues which I settled upon were:

- (a) the Ecotax;
- (b) renewable energy laws;
- (c) environmental development (including town planning);
- (d) waste reduction and recycling; and
- (e) alternative transport (with a particular focus on bicycle riding).

This report sets out my findings regarding the three questions outlined above insofar as they relate to these issues. I also append a list of the individuals and institutions I visited or with whom I spoke.

1.2 A few words as to methodology

I was given some contacts by Adam Johnson, who works for the Victorian Environment Protection Authority. These contacts were in German State Government Environment Protection Agencies, academia, and in industry. Other academic contacts were provided by Dr Murray Raff, then head of Environmental and Planning Law at the University of Melbourne. Further contacts were provided by Andrew Grummet of the AGA. In addition, a search of various Australian and German websites yielded further institutions and individuals of potential interest. In this way, I came up with a list

of potential governmental, bureaucratic, NGO, academic and individual interviewees.

Prior to my departure, I established email or fax contact with many of these potential interviewees. By and large, I received very positive responses. In turn, many potential interviewees suggested other additional lines of enquiry. After my arrival in Germany, I established telephone contact and organised interviews. In conversation, other relevant suggestions were made.

2 HOW ARE ENVIRONMENTAL ISSUES CURRENTLY VIEWED BY THE GERMAN PUBLIC?

2.1 Introduction

As an exchange student staying with a German family in 1989 - 1990, I remember being struck by the German enthusiasm towards environmental issues. This mood was most evident in the way activities such as kerbside recycling of household wastes were embraced. But it was also evident in a greater appreciation and discussion of environmental issues than I was accustomed to at home. Amongst my German schoolmates, quite elaborate conversations about issues such as the ozone hole, acid rain, the death of the forests and the greenhouse effect were commonplace. On subsequent trips to Germany, this impression was reinforced. Here in Australia, I found as a student of German that environmental issues continually arose as topics in the German textbooks. I also became aware of reports that the new German states were in poor environmental repair - one heard of the billions of marks required to rehabilitate contaminated land and the acidic lakes left by open cut mines in the East.

Having followed developments in German politics over the last ten years from a distance, I was interested to find out first-hand what effect the post-Kohl 'red/green' coalition government (the first German government to include the Greens as coalition partners) has had on environmental policy. To what extent, I wondered, had this government seized upon what I understood to be the German people's enthusiasm for environmental issues.

2.2 At the grass roots

As it turned out, there was a general feeling among those people with whom I spoke that the German public's interest in environmental matters has waned in recent years. The perception is that following unification, the German public's attention (guided by the media and politicians) has moved from the environment to more 'pressing' matters such as the economy and particularly the question of employment. This appears to be true as does the proposition that environmental awareness no longer has the level of kudos with the young that it once did. Nevertheless it is probably the case that the grass roots interest in environmental matters

has not fallen, but simply that these matters do not receive the coverage and attention (in the media and elsewhere) that they formerly did. This is illustrated by the fact that membership of German environmental conservation organisations has remained stable over the last 5 - 10 years (and in some cases it has been modestly increasing). Similarly, the recent protests against nuclear waste transports at Gorleben have been some of the largest German 'environmental' demonstrations on record.

Nevertheless, in my discussions, I repeatedly encountered a wearied recognition that the German public's interest in environmental issues is only truly heightened at times of environmental crisis. Hence, in the aftermath of Chernobyl, the environment was very much on the agenda, but that interest in it gradually waned thereafter. These people were rather pessimistic about the possibility of sustained high level public interest in the environment - and so did not think that the current German debate about "mad cow disease", agricultural methods and food quality would yield any long-term increase in German environmental consciousness.

2.3 The Greens

It is fair to say that some of the 'true believers' of the German environmental movement, including many of the original members of the Greens, have become disillusioned with that party. This disillusionment is related to the way in which the party has distanced itself from its originally utopian aims and has set its sights on a greater parliamentary voice. Since gaining power in coalition with the SPD, the Greens have been attacked by some of the more hard-line members of the green movement as being too ready to compromise and too inclined to be pragmatic. One example which is often cited is the way in which the party backed down on the question of imposing speed limits on the Autobahn. Speed limits have a quite definite environmental benefit (reduced petrol consumption) and other social benefits (fewer and less serious accidents) but were opposed by the German car industry, which being a large employer holds a great deal of truck (as it were) with the dominant coalition partner, the SPD.

2.4 The halls of academia

At a more learned level, the environmental debate continues to progress. Environmental problems are increasingly being viewed within a broader social, economic and political context. I came across a number of academics active in the environmental field who, rather than focussing on one particular discipline (be it law, politics, economics or science) are attempting to bring all of these disparate (but equally critical) areas together in order to create more sophisticated, integrated solutions to environmental problems.

2.5 The pan-European arena

Similar to the interdisciplinary approach of academia is the approach being taken by bodies like the Council of Europe, which is currently putting together a comprehensive strategy to implement the Rio Convention on Biodiversity. According to this approach, the view that simply creating a wildlife reserve deals with the issue of biodiversity conservation has been replaced by a broader concept which enquires at every turn into the impact of a particular development or activity on biodiversity. For example, every time a roadway is planned, the potential impact on biodiversity is analysed.

I often encountered the view that it is the pan-European institutions (like the Council of Europe and particularly, the European Union) which are becoming the real motor for legislative and policy improvements in the environmental arena. Similarly, other European institutions, like the European Court of Justice are taking a progressive stance - by declaring, for example, that there is a protectable human right in a citizen being fully apprised of the environmental sequelae of a particular development or activity.

3 IN WHAT WAYS IS GERMAN ENVIRONMENTAL POLICY INNOVATIVE? ARE THOSE POLICIES APPLICABLE TO AUSTRALIA?

3.1 The Ecotax (Ökosteuer)

3.1.1 Introduction

The new German Ecotax is not a peculiarly German innovation: Other EU states (Denmark, Italy, The Netherlands, Austria, Sweden and the UK) have already introduced similar measures.

The Ecotax was introduced in Germany as part of a tax package which involves reducing superannuation contributions by employers and employees. A deliberate change was made from taxing a "good" (labour) to taxing a "bad" (certain environmentally detrimental behaviour). The intention was for the change to be overall revenue-neutral and not therefore to raise additional revenue which would be earmarked for particular projects having an environmental benefit (though, in fact a small amount is siphoned from revenue and directed to environmental projects)

Imposing a tax on behaviour which is particularly damaging to the environment (such as using motor vehicles) was, in one sense, an attempt to make the immediate financial cost of such behaviours reflect their true mid- to long-term cost (that is to incorporate the normally hidden environmental costs associated for example with climate change, or the use of expendable fossil fuels). However,

the rate of the tax was not set by way of any scientific attempt to quantify that true cost (if such an exercise is indeed possible). By raising the cost of these behaviours, and to do so in a foreseeable, incremental way, the idea was to encourage consumers to avoid those behaviours and to seek alternatives, which being more environmentally friendly, do not attract the tax and are therefore lower cost.

In this way, it was intended for example that individuals would substitute catching public transport or riding a bicycle for driving a car. Also, when it comes to making a decision about purchasing a new car, individuals would be persuaded to seriously consider not buying a car, or more realistically, buying a small, highly efficient '3 litre' car.

3.1.2 Outline of the Ecotax

The Ecotax was introduced in two pieces of legislation implemented in April and November 1999 respectively. The April law imposed an increase in the tax on mineral oil by:

- * 6 pfennigs per litre on motor fuel;
- * 4 pfennigs per litre on light heating oil;
- * 0.32 pfennigs per kilowatt hour on gas.

Additionally, an electricity tax of 2 pfennigs per kilowatt hour was introduced.

Concurrently, superannuation contributions were reduced. Employer and employee contributions were reduced equally. As a result, non-wage labour costs were reduced and take-home pay was increased.

The November law provides for a four-stage increase in taxation between 2000 and 2003. The motor fuel tax increases by 6 pfennigs per litre per year (and an additional 3 pfennigs per litre per year for certain non-low sulphur fuels). Heavy heating oil was subject to a one-off increase of 0.5 pfennigs per kilogram. The electricity tax increases by 0.5 pfennig per kilowatt hour per year.

Revenues are primarily directed to bringing superannuation contributions below 19%. However, in 1999 and 2000 DM200 million per annum was devoted to the promotion of renewable energies. In 2001, the amount will be DM300 million and as revenues from the Ecotax continue to rise, so will the amount. The amount is small in comparison with the total revenue: in 2000, this revenue was DM17.4 billion

3.1.3 Exemptions

There are numerous exemptions to and breaks from the Ecotax. These are intended to iron out any negative economic and social effects of the tax.

(a) Industry breaks

The manufacturing, forestry and agriculture industries (together with aquaculturists, fish farmers and operators of sheltered workshops) pay 100% of the tax up to DM 1000 (per energy source). Thereafter, 80% of the tax is paid.

The manufacturing industry is also subject to a further alleviation - if the net tax burden from the increased taxes (excluding the mineral oil tax on motor fuel and the tax on heavy heating oil) is 1.2 times greater than the corresponding reduction in superannuation contributions, then the shortfall will be refunded (provided the company applies for the refund). This latter measure is supposed to take account for the fact that some industries are particularly energy-intensive. The argument is that if this compensation were not allowed, there would be an incentive to relocate production to another country where energy is not similarly taxed.

(b) Public transport

All local public transport (buses, trains and communal taxis) is subject to only half the incremental increases in the mineral oil tax. Trams and trains are subject to 50% electricity tax. For the rest of the decade, LPG used in the transport sector will be taxed at a far lower rate than the rate for petrol and diesel.

(c) Social welfare

Heating systems which were installed prior to the introduction of the tax are subject to only half the incremental increases.

(d) Co-generation

Oil-fired plants which simultaneously produce electricity and heat are seen as being particularly desirable in that the heat which is generally wasted in the electricity generation process is captured and put to use (to heat buildings in the vicinity). The technology is currently underdeveloped so that co-generation is not commercially competitive. Provided that

the 'waste' heat is at least 70% utilised, the plant will be completely exempt from the mineral oil tax.

(e) High-efficiency combined-cycle gas turbine power plants

Provided that these plants have been built after December 1999 and have an electricity efficiency factor of at least 57.5%, they will be exempt from the gas tax for the first ten years of operation.

(f) Self-generation and renewables

The maximum output below which a self-generator will not be subject to electricity tax has been raised from 0.7 MW to 2 MW. In the case of hydro power, this threshold has been raised from 5 MW to 10 MW. This represents a policy move towards encouraging decentralised, highly efficient electricity generation. Electricity solely derived from renewable sources is exempt from the tax.

3.1.4 Some criticisms

Some Germans I spoke to were sceptical about how effective the Ecotax would be in achieving its aims. One environmental economist was of the view that these instruments can only be truly effective when there is substitutability on the demand side. In simple terms this means that a person must be able to substitute for example one mode of transport for another, without there being any great cost in doing so. That is, a commuter must be able to stop driving to work and be able to catch public transport without there being any great change in cost (or more importantly in time). In some German cities, this substitutability exists for some residents, however where it does not, unavoidable activities like travelling to work simply become more expensive. Nevertheless, a consumer does have a choice when deciding to buy his or her next car - he or she can choose to buy a highly efficient '3 litre' car.

I also encountered the view that using economic instruments to modify market behaviour can be quite complex and difficult to administer and can obscure the policy intention. In contrast, traditional 'control and command' techniques may be blunt instruments but do have the benefit of being highly transparent - there can be no mistaking obligations or the policy intentions.

3.1.5 Is this approach transferable to Australia?

Recent experience in this country in relation to petrol excise has shown that even moderate increases in the price of petrol (linked to CPI) are met with a savage response by the Australian public. Even rises in the price of petrol caused by the movement in the international oil market (movements which are beyond the control of domestic politics) are met with public anger (which is in turn taken out on the government of the day). The Howard government's backflip on petrol excise is telling of the current political climate - to introduce a policy measure which has the effect of steadily raising the cost of petrol would appear (in the current climate, and certainly in an election year) to amount to political suicide.

The decisive factor which made the Ecotax palatable to the German electorate was the way in which it was tied to a reduction in social security payments. It is incomprehensible to think that an Australian Ecotax could be introduced without a similar coup. Even then, it would still be a hard sell, given the fact that the Australian electorate is just now emerging from a major series of tax changes and feeling pretty wearied by those changes. Also, the structure of Australian cities is such that, in respect of modes of transport, a much weaker demand-side substitutability exists here than in Germany.

Notwithstanding this, there is reason for hope in the future. In recent Australian electoral results, the green vote has been increasing. Of particular interest was the result in the West, where the emergence of a new 'green' party (Liberals for Forests) indicates that the base of support for environmental issues may be broadening. This development is to be lauded and encouraged. It is one of the ways in which public opinion on the use of fossil fuels (and petrol in particular) could be swung around. That, in addition to a 'clever' package of reform and a strong publicity campaign, would be essential to the political success of any Australian Ecotax.

As to the possible effect that such an Ecotax might have on consumption patterns and Australian industry, a detailed analysis of the German experience as it continues to develop over the coming years, would be instructive.

3.2 The Renewable Energy Sources Act (*Erneubare Energien Gesetz* ('EEG'))

3.2.1 Introduction

In order to promote the development of renewable energy technologies, the German government last year introduced a scheme whereby electricity distributors are obliged to purchase, at a minimum stipulated price, electricity generated from renewable sources, if it is offered to them. In turn, this financial burden is equalised across all

German electricity distributors and ultimately passed on to electricity consumers. This policy initiative is in keeping with Germany's commitment to significantly reducing carbon dioxide emissions - it is expected that this measure alone will at least double the renewable share of power generation and reduce greenhouse gas emissions by 3% by 2010.

The intention is to remove some barriers preventing renewables from competing on an even footing with conventional energy sources. The competitive disadvantage derives partly from the fact that the renewable sector's lower market share means that it does not have the same economies of scale available. This, in turn, keeps its market share down.

The scheme was introduced when the EEG was passed in March 2000. It is not however entirely new - in fact it replaces a ten-year old predecessor scheme which was quite successful in promoting advances in the wind energy sector. That scheme stimulated the market to come up with technologically advanced, low-cost wind energy convertors and has led to a very successful export industry. In the ten years since the inception of the measures, production costs as well as compensation paid under the scheme have fallen by 50%. In the same time frame, some 4,400 MW of generators were installed, which accounts for one third of all installations which occurred worldwide during that time.

It is hoped that the new scheme will continue those advances and give other sectors (such as the photovoltaic, geothermal and biomass sectors) a boost. These other sectors are now subject to more generous compensation rates than was the case under the previous law.

3.2.2 Outline

The nearest grid operator is required to accept and pay compensation to the generator of renewable energy. These costs are passed on to the operator of the high voltage transmission grid. The scheme is then subject to averaging mechanisms whereby there is an equalisation of unequally distributed financial burdens amongst transmission grid operators. Additionally, the utility operator is obliged to purchase a corresponding proportion of renewable electricity. This in effect passes the cost on to the final consumer. It is understood that these mechanisms immediately increased the purchase price of electricity by 0.1 pfennigs per kWh at the meter. It is forecast that this burden will only rise to 0.2 pfennigs per kWh in the course of a few years.

The rates of compensation depend on the type of renewable energy - be it (onshore or offshore) wind, photovoltaic or biomass - as well as on the size of the plant. There is a

so-called 'generation ceiling', beyond which compensation will not be paid. By ensuring compensation for a maximum period of twenty years (longer in the case of hydro power plants where amortisation times are longer), it is hoped to create security which will attract investment in the sector and corresponding development of renewable technologies. With respect to new installations, the compensation rates are designed to be degressive and subject to regular review.

By way of example of the scheme, the compensation rate for solar generated electricity is 99 pfennigs per kWh. Contrastingly, electricity may be bought at the meter for a fraction of this cost.

3.2.3 Is this approach transferable to Australia?

Australia has recently introduced its own Federal legislation designed to increase the amount of renewable energy fed into the transmission net: this legislation is titled the *Renewable Energy Resources Act 2000* and the *Renewable Energy Electricity Act 2000*. The purpose of these Acts is to ensure that a very modest 2 percent (approx) of the nation's power be generated from renewable sources by 2010. This is to be contrasted with the corresponding target figure for Europe of 8% (and 50% by 2030). Germany has its sights set higher than this again.

The approach taken by the Australian legislation is to introduce a renewables trading system. Electricity wholesalers will have to ensure that a certain proportion of the electricity which they generate or purchase is derived from renewable power sources. If they are unable to do so, the wholesaler will have to purchase a corresponding number of 'green' certificates from parties who do. These certificates may be freely traded. This approach is to be contrasted with the German approach outlined above.

In Victoria, domestic producers of renewable electricity are currently able to negotiate with their local electricity supplier to 'run the meter backwards' and feed surplus energy back into the grid. However, this is essentially unregulated (that is, it is a matter solely between the domestic generator and its supplier) and certainly not subject to the types of favourable payments required under the German system. By way of example, one Victorian company will currently buy electricity from domestic producers at the rate of 7 cents per kWh. That company sells electricity at the rate of 12 cents per kWh at peak times and 4 cents per kWh off peak. It may well be that as the new Federal legislative scheme begins to take root, this will have an upward impact on the prices which 'green' energy generated in these circumstances and fed back into the grid will command.

It is certainly to be hoped that the Australian approach fosters the development of a vigorous renewable energy industry. The one listed Australian company presently operating exclusively in the field (Pacific Hydro) appears to be doing well - it has reportedly raised its capitalisation from \$3.5 million in 1995 to its current level of \$350 million. It remains to be seen however whether the German approach will be more environmentally effective (and also whether it will be more cost effective) than the Australian approach. At the bottom line, the Germans have set themselves a much higher target. This is consistent with the urgency with which the question of global warming is viewed in that country - an urgency which is to be contrasted with the ambivalent approach taken by the current Australian administration.

3.3 Environmental development

3.3.1 Introduction

I have used the term environmental development to cover a number of integrated concepts related to town planning and building construction. Some of these concepts are more radical than others - all are aimed at maximising the quality of life of the citizen/occupant and at minimising the use of scarce or harmful materials and energy sources. These concepts include:

- (a) 'mixed-use' town planning;
- (b) thermal efficiency; and
- (c) so-called 'zero sum' building.

These concepts are not only being pursued in Germany. Nor is it the case (with the exception of thermal efficiency, where mandatory standards exist) that they are being universally applied in Germany. Nevertheless, the application of 'environmental development' can be observed in a number of German projects.

3.3.2 An example of the integrated concepts at work

The City of Freiburg (Germany's unofficial 'green capital') is currently pursuing two notable developments which are worthy of mention.

The first is the refurbishment and redevelopment of the Vauban quarter. This quarter (which is within ten kilometres of the centre of town) formerly housed French occupying forces and still contains a number of barrack buildings. These barracks are being progressively refurbished and converted into low-cost apartments. As part of the refurbishment, the energy efficiency of the

buildings has been substantially raised (beyond the mandatory standard), largely by means of improving thermal insulation.

In addition, it is planned that these barracks and other new buildings will be heated and supplied with electricity supplied from a co-generation plant. In this way, electricity generation will be decentralised and waste heat will be piped into the buildings to provide heating in winter. In addition, there is a suggestion that this plant will be run by burning waste timber (including forest wastes). According to the plan, residue boiler ash (which is alkaline), would then be removed and spread in the surrounding Black Forest. This would remove the current need to import and spread lime in the Forest to counter the effect of acid rain.

A further development which is close by the Vauban quarter is the so-called 'Solar Settlement' (*Solarsiedlung*). The Settlement will involve highly energy efficient buildings which will take advantage of Freiburg's position in the sunniest and warmest corner of Germany and require only minimal 'grid' electricity. The Settlement is in many ways the brainchild of the noted Freiburg architect, Rolf Disch. Disch has already built a house (called the 'Heliotrope') which, in addition to being highly energy efficient, is capable of moving with the sun to capture the maximum amount of sunlight.

3.3.3 'Mixed-use' town planning

'Mixed-use' town planning is not new. Nor is it a complex concept. The redevelopment of Freiburg's Vauban site is illustrative of the way in which it is increasingly being embraced in Germany.

Further development in the Vauban quarter is planned in a way which will mix residential, light (and clean) industrial, retail and leisure uses. In this way, individuals will be able to live close to their workplaces and also to shops and leisure activities. Accordingly, individual residents will not be required to commute great distances or otherwise be required to travel great distances in the course of their everyday lives. The district is also to be well serviced by public transport and bicycle facilities. As a result, much of the housing which is planned will be 'car free'. The needs of cyclists and pedestrians will be paramount. The whole development will be relatively high density.

3.3.4 Thermal efficiency

Germany currently has a mandatory code setting minimum thermal efficiency values for new buildings and major refurbishments (*Wärmeschutzverordnung*). Unless the new building or major refurbishment complies with the standards

set in the code, that development will not receive the necessary approvals to enable building to proceed. Currently those values are at a level which may be quite readily achieved. A new code is currently being drafted which is expected to raise the thermal efficiency values significantly.

3.3.5 'Zero-sum' building

In Germany, a number of experimental 'zero-sum' concept houses are on the drawing board. The idea is that there is no need for these houses to be supplied with external (mains) power or water or to be connected to a sewer or stormwater drains.

One such project is currently being pursued at the University of Weimar. The goals of zero-sum housing are able to be achieved by using a range of techniques:

- (a) ultra-high energy efficient design (cutting down the need for heating and air conditioning);
- (b) use of domestic photo-voltaic and wind energy installations (which avoid use of fossil fuels and reduce greenhouse emissions);
- (c) maximal capture and use of rainwater (which reduces the burden on public water supplies and stormwater drains);
- (d) reuse of waste (grey) water where appropriate (and returning it ultimately to the local water table, which in turn reduces the pressure on wastewater treatment plants and maintains the water table); and
- (e) use of high-tech-composting toilets (which reduces pressure on water supplies and sewage treatment works).

These projects also prefer 'natural' building products such as plantation timber and attempt to avoid using building materials which are in any way harmful to the environment (because, for example, they contain toxic substances).

Many of these techniques are readily applicable to 'traditional' building construction. In the longer term, these techniques pay off the initial cost involved.

3.3.6 Are these approaches transferable to Australia?

(a) Town planning

The rigorous and thoughtful approach to town planning being pursued in some parts of Germany

is certainly something which should be closely considered by Australian planning policy makers.

In Australia, there appears to be both a lack of imagination and political will on this front. Urban sprawl is standard in this country. All too often, subdivisions result in the creation of yet more quarter-acre, single dwelling blocks. To make matters worse, these dwellings are not co-located with workplaces and so the sprawl necessitates ever-lengthening commuter trips. At the same time, the development of infrastructure linking the new outlying suburbs with workplaces and other necessary destinations neglects adequate public transport networks.

New proposals to increase the density of inner suburbs have been partly successful. In an encouraging development over the last ten years, it seems that more and more Melburnians are interested in forsaking their quarter-acre block and living in 'inner-city' apartments. However, in contrast, reasonable proposals to boost the density of areas close to train stations and tram stops have met with spirited opposition from residents' groups.

(b) Thermal efficiency

New Australian buildings (and major renovations) are required to comply with the Building Code of Australia. At present, the Building Code does not refer to minimum thermal efficiency requirements. Only Victoria, South Australia and the ACT have special supplementary Building Code requirements in this respect. In any event, those requirements are rather modest.

Australia-wide energy efficiency standards are currently being drafted by the Australian Building Code Board for insertion into the Building Code. It will be interesting to compare those standards (when they are finalised) with the standards now in place in Germany (and with those new standards which are presently being drafted there). Drafters of the Australian standards could be assisted by the German experience.

(c) 'Zero-sum' building

It would be inaccurate to suggest that 'zero-sum' or low-impact building is the norm in the German building industry - indeed, the number of architects pursuing these ideals is relatively

low. However, two observations ought to be made.

Firstly, German (and Australian) architects are relatively well informed about basic questions of thermal efficiency (and, albeit to a far lesser extent, 'zero-sum' or low-impact building). Secondly, and most importantly, in Germany all building projects must be architect-designed or approved. In contrast, Australian building is most frequently carried on without the involvement of an architect. Australian builders are all too often unaware of (and/or uninterested in) the principles of thermal efficiency and low-impact building. Relatively low energy costs, a relatively mild climate and cheap, plentiful building materials have ensured that, historically, thermal efficiency and low-impact building techniques have seemed irrelevant to many.

3.4 Waste reduction and recycling - The Recycling and Waste Law (Kreislaufwirtschafts- und Abfallgesetz).

3.4.1 Introduction

This 'framework' law was an initiative of the Kohl administration. It outlines a number of principle obligations and largely leaves it up to regulations to fill in the detail. A number of regulations dealing with particular wastes (for example timber wastes and car wrecks) have now been introduced. In addition, regulations have recently been passed imposing a levy on the use of non-returnable containers. It is anticipated that this will further promote the use of returnable containers (which is already much higher in Germany than it is here).

Under the framework law, a number of measures designed to promote a reduction in wastes are introduced. For example, waste producers are obliged to undertake analyses of all their wastes in order to determine whether the waste has any value as a source of materials for the industrial process or as a source of energy. If the analysis indicates that materials or energy can be derived from the wastes, then the producer will be required to capitalise on those materials or on the energy locked away in wastes. Wastes which have no inherent 'value' are to be disposed of in a certain manner. Waste producers are also required to introduce plans whereby they set out how they will reduce their waste output in the future.

3.4.2 Product stewardship

Of greatest interest is the introduction under the law of the concept of 'product stewardship', which has the

ultimate aim of minimising wastes. Under the law, producers are charged with 'product responsibility' (*Produktverantwortung*) which introduces the 'cradle to grave' idea that the producer has a continuing obligation in respect of products which he or she produces - that is, responsibility for the product does not end when it leaves the factory. In this way for example, producers are encouraged (and in some cases required) to use returnable packaging and to take back 'spent' products with which the consumer has finished in order that those products can be reused or remanufactured or otherwise disposed of in accordance with the law. This places the burden of waste squarely back on the manufacturer (or importer) and encourages products which are long-life and technologies which minimise wastes and toxic materials. Technologies which utilise 'second hand' materials are also encouraged.

3.4.3 Is this approach transferable to Australia?

At present, the idea of 'cradle to grave' product stewardship is a relatively novel concept in Australia. Some manufacturers and retailers have voluntarily implemented policies where they encourage the return to them of spent packaging (for refill) and products (for remanufacture). However, generally speaking manufacturers and retailers do not have to carry the financial burden of collecting, recycling and/or disposing of waste packaging from their products. Nor is there any levy on the use of one-way containers (which reign supreme in this Country). It is highly likely that the concept of product stewardship will gain more currency here. A close consideration of the German system would be instructive.

3.5 Alternative transport (with a focus on bicycle riding)

3.5.1 Introduction

Whilst the level of bicycle riding in Germany does not match that in the Netherlands, it is nevertheless significantly higher than that in Australia. Statistically, almost every German citizen own a bicycle. Across Germany, 11% of all transport occurs by bike. In Germany's cycling capital, Münster, this figure is 40%.

3.5.2 Reasons for the high level of bicycle use

The reasons for the high level of bicycle use involve both 'pull' and 'push' factors:

- (a) German patterns of settlement (and German approaches to town planning) are such that a large proportion of the population live in small, dense cities. This means that distances

to be travelled to work, to shops and to other amenities are generally quite short.

- (b) Bicycles are a very low cost form of transport.
- (c) In a city context, where traffic and car parking are a concern, bicycles (which may also be used in conjunction with public transport) offer greater flexibility than passenger cars.
- (d) Bicycle riding keeps the rider fit.
- (e) Passenger car engines are rather inefficient over short distances - during such trips, they use a disproportionately high amount of petrol, which is considerably more expensive than in Australia. Furthermore, exhaust catalysers are not yet properly 'warmed up' and fully effective over these distances. This means that emissions are disproportionately high .
- (f) Finally, bicycle riding has been concertedely promoted in many German cities. It has been made far more attractive on a number of fronts: by installing comprehensive bike path networks, by conferring preferential treatment at intersections, and by building secure undercover bicycle parking. In addition, the public profile and 'acceptability' of bicycle riding has been raised. This has been done by organising bicycle festivals, bike races and competitions like Münster's 'most bicycle-friendly employer' competition. I now turn to look at these measures in some detail.

3.5.3 The philosophy behind the measures

Efforts to promote bicycle riding have been undertaken as part of a broader strategy to change transport patterns as much as possible from sole reliance on the passenger car. It is recognised by policy makers that the individual motor car is the least environmentally sustainable mode of transport. Therefore, measures promoting bicycle riding have been introduced in conjunction with measures restricting car use (for example by closing inner cities to motor cars, restricting and making car parking more expensive, and imposing 30kph speed limits in residential streets). At the same time, walking and public transport have also been promoted (for example by expanding inner-city pedestrian zones and by introducing heavily discounted monthly and yearly public transport tickets). However, it is still recognised that the widespread use of motor vehicles is unavoidable - in this area, German policy makers are realistic and avoid a dogmatic position (which is probably wise given the traditional German affection for the motor vehicle and the clout of the German car

industry).

3.5.4 Specific ways in which bicycle riding is encouraged

Although the Federal ministry for transport, building and housing actively promotes bicycle riding, it is primarily at the state and local government level that this occurs. At the state level, North Rhine Westphalia provides an excellent model: In 1997, it introduced statewide bicycle-friendly road regulations and has also formed an association of its bicycle-friendly towns and regions. It actively assists in funding developments such as the creation of bicycle paths. At the local government level, many towns make bicycle-friendly planning decisions and are involved in bicycle publicity raising. I visited two towns which were of particular interest because of the way they promote bicycle riding - Münster and Freiburg. The techniques they employ are set out below:

(a) Bicycle paths

In many German towns, all significant roads have bicycle paths. These paths are either on the same level as, but divided from the footpath (something seldom seen in Australia), or a marked-off part of the roadway. In the latter case, the bike path is almost always 'off limits' for cars. That is, cars are not permitted to park in the bike lane as is usually the case with Melbourne's bike paths. Furthermore, unlike their Melbourne counterparts, German bicycle paths generally do not peter out without any reason or notice.

Münster also has a very handy bicycle 'road' which circles the city centre and may only be used by cyclists and pedestrians.

(b) One-way streets

Another technique employed in many towns is to allow bicycles to travel in both directions down a one way street.

(c) Bus/bike and bike/bus lanes

These are special lanes on roadways (and in inner city pedestrian areas) which may only be used by public transport buses and cyclists. In bus/bike lanes, cyclists must accommodate the buses (that is when a bus is in the lane, the cyclist must move to the edge of the lane to allow it to pass). In the bike/bus lane variant, the reverse is the case - buses must accommodate cyclists and travel at bicycle pace.

(d) Opening of pedestrian areas to bicycles

In some cases, cyclists (or certain classes of cyclists) are permitted to use footpaths and pedestrian areas. Cyclists aged under 10 may use (and in some cases are obliged to use) the footpath. Pedestrian malls are frequently able to be used by cyclists, although not always at 'peak' times. Where an inner city is predominantly a pedestrian zone, this means that travel through it is often able to be most conveniently carried out by bike. In all cases, cyclists are required to (and do) modify their riding to accommodate the pedestrians.

(e) 'Bike and Ride' and Bicycle stations

A recent development in Germany has been the creation of special 'bike stations'. These are secure, undercover parking facilities for bicycles and are located at train stations and at strategic outlying 'feeder' points in the public transport network. Commuters are able to ride their bicycles to the bike station, securely park their bike there and then board a train (or bus) in order to complete the next leg of their trip. This practice, along with the alternative practice of taking your bike with you on the train, is dubbed 'bike and ride' and is actively promoted by the *Deutsche Bahn*.

In return for a reasonable fee (which becomes even cheaper when a monthly or yearly ticket is purchased), a bicycle may be parked at the bicycle station for any period of time. Outlying stations are generally unmanned (but are undercover, locked and fully transparent so that they are safe). Central stations have security staff and a full range of bicycle-related services on offer.

At the *Radstation* in Münster, it is possible to leave a bike to be serviced or washed during the day. It is also possible to buy spares and accessories there and even to hire a bike. In Freiburg, the *Mobile* has a stylish cafe and bikes and even electric scooters may be hired there. In both cases, by means of innovative architecture, the city has managed to make the bike station an attraction for visitors. The *Radstation* in Münster is fully self-funding (it is run by a company which traditionally has operated car parks) and has been so popular that it has had to be expanded from its initial capacity of 3,000 to accommodate an additional

500 bicycles. It is clear that the *Radstation's* attractions have encouraged even more people to ride, and it has cleaned up the area in front of the train station, which formerly was an open-air tangled mess of bicycles.

3.5.5 Is this approach transferable to Australia?

Shifting transport patterns away from unstinting reliance on the motor vehicle - as the Germans have done and are doing - is a laudable and necessary policy aim for Australia. It is one important way in which the use of fossil fuels and the creation of greenhouse gases can be reduced. As part of this policy, bicycle riding should be recast as a valid and attractive mode of transport.

In Australia, only a small number of people ride a bicycle regularly. This lack of a broad bicycle culture encourages riders' bad reputation. Riders are often criticised here for not heeding road rules or for riding on footpaths and endangering pedestrians - these criticisms are often warranted but sometimes are alarmist and come from people who do not ride and who do not identify themselves as bicycle riders. In Germany, far more people do ride a bicycle regularly. Germans have been encouraged to identify themselves simultaneously as motorists, users of public transport, cyclists and pedestrians. Bicycle riding has been deliberately promoted within this context. It is no coincidence that German criticism of bicycle riders is less vehement.

It is important that more is done in this country to get citizens to identify themselves simultaneously as drivers, users of public transport, cyclists and pedestrians and to consider leaving the car at home. Regarding bicycle riding, more must be done than simply painting a line on a roadway and claiming that bicycle riding has been promoted (as is currently the case). Encouraging bicycle riding is about making it safer and more comfortable and demonstrating its environmental and health benefits. The German experience - with its integrated approach - is certainly instructive.

In the short term, much can be done here to promote 'bike and ride' facilities, to improve both the quality and spread of bike paths and to raise the profile of bicycle riding. In the medium and long term, urban sprawl ought to be challenged. It is this low-density sprawl, combined with inadequate public transport infrastructure that is forcing people into their cars.

4 CONCLUDING REMARKS

Aside from being impressed by some of the novel German approaches to environmental issues which I have sought to

outline above, I was also impressed by the way in which interdisciplinary approaches to environmental issues are being promoted in Germany. Examples of this approach were evident with Edwin Weber's mining landscape group in Cottbus and also with Professor Lübke Wolff's 'rational' group in Bielefeld (see below). As yet, groups such as these are in their infancy and have only formed provisional views as to the most appropriate ways (in Germany and elsewhere) to bring about positive environmental change. However they are involved in in-depth analyses of the different measures available and being used throughout the world, running from the traditional 'command and control' models to models which seek to harness market forces.

Appendix - Institutions and individuals contacted

27 - 28 October 2000.

Matthias Trenel, Berlin psychologist; Ronny Krueger, Berlin psychology student.

With these two Berliners, I discussed the phenomenon of the German enthusiasm for environmental issues and how (and why) it has waxed and waned during the last 30 years.

29 October 2000.

Wasserstadt exhibition - Berlin

I visited this exhibition documenting Berlin's history of town planning and the place of 'water' within the city. Of particular note was the display relating to the 'trough and trench' system being trialled in Stralau, whereby rainwater is locally collected (preventing it from entering stormwater drains) and fed into a network of small ponds, which in turn creates green 'oases' within the city and recharges the watertable in a localised fashion. Another notable display showed the way in which drip filtration through soil strata can be used to purify wastewater.

4 November 2000

Angela Oels, Berlin environmental political scientist

I met with Angela Oels, who is involved in research into environmental political science (with particular emphasis on global climate change). She later attended (and told me about) the ill-fated Hague conference on climate change, at which the hoped-for ratification of the Kyoto protocol did not occur.

8 November 2000

Matthias Rau, Berlin tour guide

I attended a Goethe Institut-organised tour of the Prenzlauer Berg district of Berlin. This inner city district, located in the east of the city was left relatively unscathed by WWII. During the days of the GDR, its old apartment buildings gradually crumbled as their antiquated briquette-fired heating systems continued to belch sulphurous smoke into the heavens over Berlin. This smoke significantly contributed to a poor air quality (until recently, popularly regarded as an environmental issue of the first order). After the Wall, these buildings have been modernised and their heating systems replaced with cleaner gas-fired systems.

Of particular interest were the cooperative-owned and run apartment blocks which exist in this and other districts, some of which have been in existence since the early 1900's. The early coops were instrumental in building apartment blocks which were revolutionary in the way they improved the quality of life of their residents (by creating for example large quadrangle-style courtyards).

12 November 2000

Amartya Sen - Indian economist and Nobel laureate, Berlin.

I listened to Sen's lecture, which he presented as part of the *Berliner Lektionen*. Sen backs globalisation and the free market but spoke of the need for concerns about them to be addressed and for social, political and environmental factors not to be forgotten.

18 November 2000

***Dialog und Macht* symposium, Berlin.**

I attended this symposium which was held at the *Haus der Kulturen der Welt* and concerned dialogue between the World's cultures (particularly within the context of globalisation). Speakers included Wolfgang Sachs who is linked to the Wuppertal Institute for Climate, Energy and Environmental protection and has written 'Planet Dialectics' and 'Zukunftfähiges Deutschland'. He spoke of the way in which environmental issues must be seen within an international context. Sachs also stressed that environmental questions (particularly when viewed internationally) are fundamentally linked with questions of social justice.

26 November 2000

Michio Kaku - American theoretical physicist, Berlin.

I attended Kaku's lecture, which he presented as part of the *Berliner Lektionen*. Kaku discussed the speed at which technological developments are occurring and, among other things, noted the need for environmental concerns not to be overlooked in the haste. In addition to being a theoretical physicist, he is also known for his opposition to nuclear power generation.

5 December 2000

Susanne Merren - Lawyer, Berlin.

I met with Merren who is a criminal lawyer and discussed with her a range of issues including criminal law procedure

in Germany (environmental violations are often treated as criminal offences).

6 December 2000

Bruno Bessau - Lawyer, Berlin.

I had a long discussion with Bessau, a remarkable man who is still practising law (and running his own legal practice) at the age of 84. Bessau is one of the few German lawyers who was permitted (prior to the erection of the Berlin Wall) to practise in both the Western and Eastern sectors of the city. After the Wall was built, he was settled in the East. Our discussion ranged over issues including the way in which the GDR punished environmental violations. He also discussed the suspicion with which he, as a sole practitioner, was viewed by the GDR state .

19 December 2000

Suzanne Röh - Teacher, Berlin.

I met with Röh who is active in a community group seeking to preserve the urban integrity of the Stuttgarter Platz precinct in Berlin. She informed me about the process by which town planning decisions are made in Berlin and the opportunities available for objectors to voice their concerns.

23 December 2000

Hornisgrinde wind power installation, Black Forest.

I visited the small Hornisgrinde wind power installation, which consists of a group of three modern 'windmills'. I observed this installation in action and was informed about its capabilities.

26 - 28 December 2000

Hiking - Black Forest and Vosges mountains - Black Forest and Alsace.

I went hiking with a number of young Berliners in these two nature reserves, both of which occupy an important place in the German consciousness.

30 December 2000 - 2 January 2001

Carola Romberg - Biologist, Bruehl.

I visited Romberg and discussed with her a number of innovations in her native Bruehl - namely the installation of domestic photo voltaic cells as encouraged under the Federal Government 100,000 roofs program, and the Bruehl bicycle station and bicycle path network. I also discussed

with her the issue of biodiversity conservation.

6 - 7 January 2001

Basel.

I visited the Swiss city of Basel and was informed about its 'bicycle friendly' reputation and the ways in which bicycle riding and other alternative forms of transport are promoted there.

8 January 2001

Michael Frohne, Zimmern.

I spent the majority of the day discussing with Frohne, among other things, his early association with the German Greens party, his subsequent disillusionment with and estrangement from the party and what he viewed to be the stagnation and compromise of German environmental policy in recent times.

8 January 2001

**Dietrich Harm - German timber industry economist,
Frankfurt am Main.**

Harm discussed with me the history and nature of the German timber industry and the practices used in the German timber industry which are designed to keep the industry sustainable.

9 January 2001

**Informationsdienst Umweltrecht eV, Frankfurt am
Main**

I attended a meeting of this NGO, which is an association of German environmental lawyers who provide advice to their membership of conservation and other environmental groups.

Mitfahrzentrale, Frankfurt am Main.

I observed this organization which arranges car pooling. *Mitfahrzentralen* enable low-cost travel and the more efficient use of private motor vehicles. They are to be found throughout Germany.

10 - 12 January 2001

Ökimedia, Freiburg.

I visited the *Ökimedia* organisation which organises an annual 'Eco' film festival showcasing documentary films (sourced from throughout the world) relating to environmental issues.

Freiburger Energie- und Solaragentur, Freiburg.

I met and had a long discussion with Phillipp Spaeth, the director of this NGO. The NGO accesses funds for the construction and management of solar and other alternative energy facilities. Using the favourable 'green energy' pricing policies, it facilitates for its private investors a return on these installations. Spaeth also introduced me to the Vauban town planning experiment and to architect Rolf Disch's *Solarsiedlung*.

Canopus Foundation, Freiburg.

I visited this foundation which is dedicated to promoting research and education on urban sustainable development, youth organisations, networks and projects related to sustainable development and sustainable energy use.

European Secretariat of the International Council for Local Environmental Initiatives, Freiburg.

I visited the ICLEI, which is an association of local governments dedicated to the prevention and solution of local, regional and global environmental problems through local action. It commissions studies of initiatives taken at the local Government level and then disseminates the results of the studies amongst its members.

Handwerkskammer - Öko-office, Freiburg.

I visited this private organisation, which advises the building industry on environmentally friendly materials and techniques.

Rolf Disch - Solar Architect, Freiburg.

I spoke with a colleague of the noted solar architect, Rolf Disch who has designed a solar housing development in Freiburg.

Doris Watrin - Institute of European Studies, Freiburg.

I had a long conversation with Doris Watrin about developments in German society in the past thirty years. She was particularly knowledgeable about the German environmental movement and interested in the German fascination with organic foods.

Mobile - bicycle station, Freiburg.

I visited the *Mobile* complex, which is a bicycle station complex located next to the train station and offering a range of alternative transport and related services.

13 - 15 January 2001

Council of Europe, Strassbourg.

I met with a number of bureaucrats employed by the Council of Europe, an intergovernmental organisation which is charged, amongst other things with implementing and administering at the pan-European level a number of environmental programs. Its tasks include administering the Bern Convention, introducing a program to implement the Rio Convention on Biodiversity, planning the pan-European 'Emerald Network', a network of national parks and corridors, and disseminating environmental knowledge through its 'Naturopa' publication.

Of further interest is the work done by the Council of Europe in the field of human rights and the approach now being taken by European courts whereby access to information about the environmental effects of a particular development is increasingly being seen as a human right.

16 January 2001

Ökoinstitut, Darmstadt.

I visited this longstanding and highly respected NGO which undertakes a number of activities. It primarily provides independent expert scientific and policy analysis to a range of parties (from national governments to community groups). In its environmental law department, it has been involved, among other things, in drafting environment protection legislation. The Ökoinstitut also runs ELNI, which is an international network of environmental lawyers (including members of the judiciary and legal academics). ELNI holds conferences and generally disseminates information on different approaches to environmental law throughout its membership.

17 January 2001

Deutsche Bundesstiftung Umwelt, Osnabrück.

I spoke with the Federal Bundesstiftung Umwelt's publicity officer and was informed about this Federal government foundation's role in funding noteworthy and deserving environmental projects.

18 January 2001

Rational environmental politics and environmental law research group, Bielefeld.

I spoke with a colleague of Dr Luebbe-Wolff's, the leader of this interdisciplinary research group. The group draws on academics from a variety of disciplines (primarily law, economics and politics) and seeks to approach environmental

issues from a comprehensive variety of angles.

19 January 2001

Martina Güttler - City administration, Münster.

I had a lengthy meeting with Güttler, who is responsible for superintending Münster's promotion of bicycle riding as a means of everyday transport.

Umweltbüro, Münster.

I visited Münster's official 'environmental office', which is set up on a main shopping street. It has a good public environmental library and provides Münster's citizens with extensive 'in-person' advice on environmental issues (particularly those environmental issues which are of direct and proximate interest to citizens - for example recycling and hazards relating to common household products).

20 January 2001

ADFC, Berlin.

I visited the ADFC headquarters in Berlin. The ADFC is a well organised association which represents the interests of bicycle riders. It has negotiated many advances for cyclists with a variety of parties (including local governments and the *Deutsche Bahn*). It also conducts studies into alternative modes of transport and offers a broad range of services to its members. It has a large range of informative publications available.

22 January 2001

Bundesministerium für Umwelt, Naturschutz und Reaktorsicherheit, Berlin.

I met with Kai Schlegelmilch and Axel Szelinski of the Federal Ministry for the Environment and discussed with them the Ecotax regime and the Federal government's response to the issue of global warming.

Gesellschaft für Umweltrecht e.V., Berlin

I contacted with this NGO, which is an association of environmental lawyers and academics and organises a yearly conference on environmental law in Berlin.

23 January 2001

Brandenburg University of Technology, Cottbus.

I spent the day as the guest of the BUT which has an interdisciplinary research group primarily concerned with

issues relating to the rehabilitation of mining sites. This group already has strong ties with organisations working in the area in Australia. I conducted interviews with Edwin Weber, the environmental engineer who heads up the research group, with two environmental economists associated with the group, Ulrike Lehr and Kai Rommel and with two environmental lawyers who are also members of the group, Eike Albrecht and Sabine Wrede.

Weber took me to visit an operating open-cut brown coal mine in the Cottbus area. He then showed me a closed-down mine site and explained in detail the complex environmental and socio-political issues related to the brown coal industry which existed in the GDR (and which continues to exist in the united Germany, albeit in a significantly scaled-back version).

24 January 2001

Stiftung Naturschutz, Berlin.

I visited this foundation which, among other things, runs an environmental employment scheme for young Berliners, whereby they are employed for a year on local environmental and conservation projects.

Institut für Ökologische Wirtschaftsforschung, Berlin.

I visited this NGO which conducts economic policy research into environmental issues.

Ökobank, Berlin.

I visited the Berlin branch of this bank which has a niche market in financing companies with 'green credentials' and which are involved in 'green' industries.

Bundesumweltamt, Berlin.

I visited the Federal Environmental Protection Agency. I am currently in contact with this Agency and am interested in translating one of their publications, *Umweltbewusst leben*, into an Australian edition.

25 January 2001

Andree Böhling - environmental political scientist, Berlin.

I had a long discussion with Andree, who has worked with Professor Jänicke, a leading German academic active in the field of environmental political science. Andree has recently written a paper on the Ecotax measures.

Unabhängiges Institut für Umweltfragen, Berlin.

I attended a conference organised by this independent NGO which concerned itself with the question of 'traffic calming' measures and the promotion of alternative forms of transport.

26 January 2001

Uma Jatkar - Australian Embassy, Berlin.

I met with Uma Jatkar, a third secretary at the Australian Embassy who is responsible for briefing the ambassador in questions relating to the environment. She discussed with me some recent hot topics in German environmental policy - namely the Ecotax, the Hague climate change summit and the BSE crisis.

Brandenburg Ministry for the Environment, Potsdam.

I visited the Brandenburg Ministry and spoke with two bureaucrats employed there, Detlef Linke and Udo Prabel. Linke and Prabel discussed with me the special environmental issues associated with the fall of the Berlin Wall - namely the rehabilitation of contaminated land and buildings and the current regime in place whereby property owners can be reimbursed for rehabilitation which they undertake.

27 - 28 January 2001

University of Weimar - School of architecture, Weimar.

I visited Uta Brenner, who is an architect and academic working for the University of Weimar. She discussed with me the concept of 'environmental development' generally and German thermal efficiency standards in particular.

Jazz Meets the World (in Berlin).

An example of cross-cultural dialogue in post-war Germany

1 INTRODUCTION

The last decade has seen a worldwide renewal of interest in the vanguard German jazz record label, MPS. Milestones in this renewal of interest have been the release of a number of compilation records (of which Gilles Peterson's 1993 *Talkin' Jazz - Themes from the Black Forest* was the first and most influential) and the publication, in 1999 of Klaus-Gotthard Fischer's *Jazzin' the Black Forest - The Complete Guide to SABA/MPS - Jazz Records*.

It was through the *Talkin' Jazz* compilations and Fischer's book that I came to hear of and become intrigued by an influential series of records released on this label, bearing the title '*Jazz Meets the World*'. These records, with their cross between modern jazz and indigenous music (what is now called 'world music'), captured my imagination. How was it, I wondered, that these records came to be made and more specifically - how did they come to be made in late 1960's Germany. Here was another question for me to ponder during my stay in Germany as the 2001 AGA Travelling Fellow.

Armed with Fischer's book and contacts with several important figures in the German jazz scene, I undertook a study of the records in the series. What I seek to do here is discuss:

- (a) the MPS label and the individuals behind it;
- (b) the individual recordings in the series (and the stories behind them);
- (c) the reasons why the series came into being; and
- (d) the legacy of series.

2 THE MPS LABEL

The Saba (later renamed the Musik Produktion Schwarzwald or MPS) record label was born in 1963 and for a period of twenty years (until it's sale in 1983) released a steady stream of jazz records.

The label had been the idea of Hans Georg Brunner Schwer, who was one of the heirs to the Saba hi-fi empire. Early in the piece, Brunner Schwer engaged the services of one Joachim Ernst Berendt as a record producer. Berendt was known colloquially throughout Germany as the *Jazzpapst* ("Jazz

Pope"). His Holiness had been ubiquitous in the German jazz scene since the late 1940's - he had had a regular radio show on SWF, and later a TV show, had been instrumental in running a number of jazz festivals (the Baden-Baden New Jazz meeting, the Berlin Jazzfest, and the Donaueschingen Musiktage) had written widely on Jazz (his 'Jazzbuch' was effectively the bible for the German Jazzgoing public) and had produced a number of records. People used to say about Berendt that "not a lot happens in Jazz in Germany without Berendt; but in opposition to Berendt just about nothing at all".

Brunner Schwer himself continued to produce the jazz records he wanted to hear and effectively (and magnanimously) gave Berendt *carte blanche* to produce whatever jazz records he wanted. The taste of the two men diverged somewhat - Brunner-Schwer's productions (of which his blockbusting Oscar Peterson records are emblematic) were closer to the middle of the road, Berendt's more experimental.

And so it came to pass that, beginning in the mid sixties and extending into the early seventies, Berendt's record series Jazz Meets the World came into being. Even after Berendt had given away his interest in jazz (and flogged off his record collection to the city of Darmstadt), he remained proud of this series. Of all his productions, these records occasionally bordered on the spiritual and in that sense were probably closest in essence to the eastern mysticism (with its concepts of meditation, 'listening' to the primal tones of the earth, the sun and the planets and 'listening' to the 'within') to which he latterly devoted himself. Berendt died early in 2000.

3 THE JAZZ MEETS THE WORLD RECORDS

The original series comprised the following records:

1965

Hideo Shiraki Quintet + 3 Koto Girls : *Sakura Sakura*;

1966

Baden Powell: *Tristeza on Guitar*;

Various Artists: *Folklore e Bossa Nova do Brasil*;

Alexander von Schlippenbach: *Globe Unity*;

1967

George Gruntz Jazz Group + Beduinen: *Noon in Tunisia*;

George Gruntz Jazz Group + Alfred Sacher und die Tambouren Gruppe + George Mathys und die Pfeifer Gruppe: *From Sticksland with Love - Drums + Folklore*;

Jazz Meets India: Irene Schweizer Trio/ Dewan Motihar Trio/ Manfred Schoof/ Barney Wilen;

Tony Scott and the Indonesian Allstars: *Djanger Bali*;

Pedro Iturralde Quintet: *Flamenco Jazz*;

1968

Barney Wilen: *Auto Jazz*;

Don Cherry: *Eternal Rhythm*;

1969

Albert Mangelsdorff + Colin Wilkie: *Wild Goose*;

1971

El Babaku: *Live at the Jazz Galerie*.

I now deal with each of these records in some detail.

3.1 Hideo Shiraki Quintet + 3 Koto Girls : *Sakura Sakura*

This earliest record in the series marries a crack all-Japanese modern jazz quintet (consisting of trumpet, reeds, piano, bass and drums) with the koto, a traditional Japanese stringed instrument, not unlike a zither.

The majority of *Sakura Sakura* was recently re-released as part of the *Jazz Meets Asia* CD.

The compositions are equal parts traditional Japanese music, arranged for jazz group, and modern pieces. To my ears, the record is far more compelling than Tony Scott's earlier (1964) attempt on the Verve label to combine jazz and Koto music (the rather mellifluous '*Music for Zen Meditation and Other Delights*'). See below for a discussion of Scott's contribution to the *Jazz Meets the World* series.

The story behind the record goes back to at least 1962. Berendt was then on his first trip to Asia and was visiting Tokyo. He organised a concert there with Hideo Shiraki (whom Berendt recalls having been a jazz nut and 'samurai dancer'), Shiraki's modern jazz quintet and three female koto players. It has been noted that in addition to his jazz drumming, Shiraki had a strong interest in Japanese temple drumming.

Referring to the 1962 concert, Berendt later noted that :

"It was a production that had even the Japanese - the jazz people and the traditionalists of Zen music - shaking their heads".

The same conglomeration was later invited by Berendt to perform at the Berlin Jazztage in late October 1965. The day after the concert performance, he whisked them into a local recording studio and laid down this album.

Shiraki apparently died at his own hand (in the traditional act of *hari kiri*) not long after the recording was made. The trumpeter, Terumasa Hino (who was then twenty three) has enjoyed widespread success since. In the seventies in particular, he had 'star' status in Japan. He returned to the Berlin Jazztage in 1971.

Over the years, Berendt continued to present Japanese jazz musicians at German Jazz festivals, namely:

- (a) The Yamashita Trio at Donaueschingen (and Berlin) in 1974 and at the Heidelberger Jazztage in 1975 (a recording of the Trio's performance at Heidelberg, 'Chiasma' was later released on MPS); and
- (b) A 'New Jazz from Japan' showcase including the Shigemaru Mukai Quartet, the Umezu-Harada Duo and the Hozan Yamamoto Trio at Donaueschingen in 1980.

Berendt was also involved in combining Japanese jazz musicians with jazz musicians from other parts of the world and presenting the results at German festivals and on record:

- (a) In 1971, he invited the Masahiko Sato Trio to perform a concert with the German gypsy guitarist Attila Zoller at the Berliner Jazztage. Shortly after the festival, these musicians were recorded by Berendt at a Berlin studio. The resulting record 'A Path Through the Haze' was subsequently released on MPS.
- (b) In 1978, Berendt recorded in Stuttgart the Japanese guitarist Ryo Kawasaki and his group, which included a number of US musicians. The resulting record, 'Nature's Revenge' was released on MPS.

Berendt later reflected on the affinities between jazz and Japanese music and cited the guitarist Ryo Kawasaki:

'Traditional Japanese music is mainly built on pentatonic scales. Black music, with its blue notes, also has a pentatonic quality. So, for Japanese people it's easy to relate to it, maybe easier than for European people. ... Furthermore, for jazz improvisation, harmony is not so important. At least,

not as important as in classical European music. All you need is the bass line. You just stick to the mode and the theme and the rhythm, as in Oriental music. That, possibly, is another reason the Japanese can so easily relate to jazz. However, the main reason is the spiritual thing. Black people, like us, play by spirit rather than by knowledge.'

3.2 Baden Powell: *Tristeza* on Guitar

This record was the first in a series of six MPS records by the Brazilian guitarist. They are all in an easy bossa nova vein. The other records are:

- (a) 1968's *Poema* on Guitar;
- (b) 1970's *Canto* on Guitar;
- (c) 1972's *Images* on Guitar;
- (d) 1974's *Estudos*; and
- (e) 1975's *Apaixonada*.

Tristeza is perhaps the most authentic in that it was recorded by Berendt in Rio. The band consisted of Brazilian artists and the repertoire is, with the exception of one modern jazz standard, also Brazilian.

Powell was later invited by Berendt to perform (both solo and in a trio with 2 US musicians) in the *Guitar Workshop* session at the 1967 Berlin Jazztage. These performances were subsequently released on the 'Berlin Festival - Guitar Workshop' album.

A week after the Berlin concert, Berendt recorded *Poema* with Powell and three European and US musicians at the Saba studio in the Black Forest. The selection was again, with the exception of one standard, of Brazilian origin.

Canto was also recorded by Berendt in the Black Forest. The musicians and selections are Brazilian.

Estudos and *Apaixonada* appear to have been Brazilian productions which were simply licensed to MPS.

Images was recorded by Berendt in the Black Forest with Brazilian instrumentalists and selections and, curiously, a Belgian singer. Of all the Powell records on MPS (which, as the names imply tend to be rather formulaic), it is the most compelling. The voice provides a perfect foil for Powell's guitar playing. It is not surprising then that when Motor Music came to compile its four-CD *Jazz Meets the World* series in 1997, it opted for *Images* rather than the original *Tristeza* for the *Jazz Meets Brazil* CD, even though the former was never strictly part of the Jazz

Meets the World series.

3.3 Various Artists: *Folklore e Bossa Nova do Brasil*

This record was the other MPS release deemed worthy to be included in the Jazz Meets Brazil CD.

It was the fruit of a 'documentary' tour organised by Berendt while he was recording Baden Powell's *Tristeza* in Brazil in June 1966. Together with a German promoter and Varig, the Brazilian airline, he brought out 9 Brazilian musicians who performed at the 1966 Berlin Jazztage and at a range of other venues through Europe. Shortly after the Jazztage concert, Berendt took the musicians to the Black Forest and recorded them at the Saba studio there. Like the musicians, the music is authentically Brazilian.

In addition to this record (and to the Baden Powell Records discussed above) a slew of other records in the Brazilian Bossa Nova/Jazz idiom were released by MPS. None of these were produced by Berendt. The records are:

- (a) '*Orfeo Novo*' which was recorded in 1970 in the Black Forest by the Brazilian guitarist Egberto Gismonti and a European vocalist and rhythm section. The selections are all of Brazilian derivation;
- (b) '*Jazzanova*' which was recorded in 1971 in the Black Forest by the two Brazilian guitarists Ira Kris and Juan Romero, and a European flautist and rhythm section. With the exception of one track, the selections are of Brazilian derivation;
- (c) '*Salomao*' which was recorded in 1972 in Rio by the New Dave Pike Set (a band consisting of an expat US vibraphonist and German guitarist, bass player and drummer) together with the Grupo Baiafro (three Brazilian percussionists). The selections are traditional Brazilian numbers arranged for modern jazz combo and collaborative pieces written by the two groups;
- (d) '*Bienvenido Tapajos*' which was recorded in 1972 in Rio by the Brazilian guitarist Sebastiao Tapajos and his group. This record consists of exclusively Brazilian material and is in a similar mold to the Baden Powell records discussed above;
- (e) '*Nova Bossa Nova*' which was recorded in 1972 in a Rio studio by various Brazilian artists, including Tapajos and his group. It follows the pattern of '*Folklore e Bossa Nova do Brasil*' and was the culmination of a Brazilian '*Festival Folklore e Bossa Nova do Brasil '72*'. It seems unusual that

it was a German promoter who put that festival together.; and

- (f) 'ME' which was recorded in 1980 in Rio by the Brazilian harmonica player, Mauricio Einhorn and his group. All tracks were composed by Einhorn.

In 1977, Berendt reflected on the relationship between Brazilian music and jazz:

'A particular affinity exists between Brazilian music and jazz. Both resulted from an acculturation process between African and Western music. One of the first to introduce [to jazz] the delicate, gentle melodies of Brazil, was guitarist Laurindo Almeida, who in the late forties played with the Stan Kenton Orchestra in Hollywood. After guitarist Jim Hall played in Rio in 1960, he inspired tenor saxophonist Sonny Rollins to use Brazilian themes and rhythms on one of his recordings. Then another American guitarist, Charlie Byrd, infected tenor saxophonist Stan Getz with his enthusiasm for Brazilian music. As a result Getz incorporated Brazilian elements into his music and produced some of the greatest hits of his career.

'The leading musicians of Brazil were already integrating jazz, especially cool jazz, into their compositions; and they were doing so more extensively and less superficially than musicians in the United States [were integrating Brazilian music into jazz]. The creators of this new type of music have frequently pointed out that it was born out of an encounter between the traditional Brazilian samba and American cool jazz. The main forces in this process were the Brazilian musicians, Antonio Carlos Jobim, Joao Gilberto, and Baden Powell who in the sixties became the leading guitarist in modern Brazilian music, a musician of great technical skill and sensitivity. ...

Interestingly, Berendt then went on to claim:

'A true integration of jazz and Brazilian music did not take place in the United States and the rest of the world until drummer Airta and singer Flora Purim came to New York in 1968.

3.4 Alexander von Schlippenbach: *Globe Unity*

This record came about in the month following the performance of von Schlippenbach's group at the 1966 Berlin Jazztage. The record consists of two side-long pieces which are best described as 'avant garde' or 'free' jazz. The Globe Unity group was made up of 14 European musicians playing a range of typical (and not so typical) jazz instruments.

The group performed the following year at the Donaueschingen Musiktage, again in 1970 at Donaueschingen and Berlin and once more at the Baden-Baden New Jazz Meeting in 1975. It is interesting to note that having initially classified the album as part of the Jazz Meets the World series, Berendt later revised his opinion and 'withdrew' it from that series. It is not clear why.

3.5 **George Gruntz Jazz Group + Beduinen: Noon in Tunisia**

George Gruntz is a Swiss pianist in the modern jazz tradition. It was he who took over the reins of the Berlin Jazztage when the Jazz Pope relinquished control in 1972.

Gruntz and Berendt had been fascinated by the possibilities of combining modern jazz with the Arabic music of North Africa (which contains Asian, European and African elements and is based on seemingly endless meters and rhythmic regularity). In a sense the two traditions were not so far removed from one another - both use, for example, unison phrases and improvisation. However the Arabic music's incantation-like repetition and lack of 'musical development' certainly sound exotic to Western ears.

Following their minds' ear, the two men travelled for several weeks through Tunisia (possibly with Gruntz' jazz sextet in tow) in search of a group of top notch traditional Bedouin musicians and a local recording studio. They found the musicians - including Salah El Mahdi, who had been the musical director of the Tunisian ministry of culture and the composer of the Tunisian national anthem - but not a studio of a high enough standard.

A concert was duly organised and took place (possibly near Gafsa in southern Tunisia). It is not clear whether the jazz group was flown out from Europe just for this concert or whether it had been travelling with Gruntz and Berendt all the while. The group performing the concert included Gruntz, expat Americans Sahib Shihab on reeds and Don Cherry on trumpet, expat Frenchmen Jean-Luc Ponty on violin and Henri Texier on Bass, the Swiss Daniel Humair on drums and four Bedouin musicians (Mahdi on nai flute, Jelloul Osman on mezoued, Moktar Slama on zoukra, and Hattab Jouini on tabla).

Berendt later reported Don Cherry as having said at the time:

'If you look around you, here in Tunisia, you see the beautiful and creative in life, and this is what has given us strength in our music and has inspired us... We talk so much about love today. We, the jazz musicians and the Bedouins have played together with love. ...I come from Watts, the black ghetto of Los Angeles, but I felt here in Tunis: this is my music, a whole way of

life, a conception we have lived, and not only learned. Our hearts, our music were in harmony, were vibrating together, for we all felt the common love. This is not Bedouin music on one side and jazz on the other. It is simply a unity of love.'

Presumably similarly inspired by the concert, and undeterred by the lack of suitable recording studios, Berendt set up a recording date in the Saba studio in the Black Forest and flew in the 4 Bedouins (together with their instruments).

In the meantime, there was a change in personnel in Gruntz' jazz group - Don Cherry dropped out of the picture (which seems unusual given his almost gushing estimation of the Tunisian concert) and the German bassman Eberhard Weber swapped with Texier.

Gruntz drew on traditional Bedouin themes to compose what are effectively side-long pieces. The Bedouins are the dominant musicians who set the feel. Within this context, the jazz players take solos and add colour.

In the original liner notes, Berendt took the time to discuss the socio-political background of Tunisia and the title of the record. He stated:

"When Dizzy Gillespie composed his famous song "Night in Tunisia" in the mid-forties, it really was night in that country. Conquered by Rommel's Africa Corps, reconquered by the Allies, it was a country condemned to a colonial future, with its fighters for freedom thrown into French prisons. Now it is noon."

The majority of *Noon in Tunisia* was recently re-released as part of the *Jazz Meets Africa* CD.

Looking back on this record in 1977, Berendt wrote:

*"Even in the early fifties many jazz musicians were fascinated by the Arab world of Islam. Musicians like Yusef Lateef, Ornette Coleman, Herbie Mann, Ahmed Abdul Malik, Art Blakey and Roland Kirk gave expression to this fascination in compositions and improvisations and on records, but their work had only an indirect relationship to Arabic music and remained imitative. The opinion of a jazz enthusiast from Cairo has often been quoted: "We feel flattered, but it would be better if they really knew our music." It was logical then to bring together jazz musicians and native musicians from the Arab world. This happened for the first time in 1967 when *Noon in Tunisia* was produced, bringing together a quartet of Bedouin musicians and a jazz quintet.*

The Arabs played the great music of the Bedouins, which

is a thousand years old and was already completely formed when the history of European music was just beginning. Bedouin music was very important in the development of the Gregorian chant, Sicilian music, flamenco and Turkish music. The instruments of the Bedouin quartet in *Noon in Tunisia* were the *zoukra*, a short oboe of the Mediterranean area with a penetrating sound which can be heard over an entire city; the *mezoued*, a bagpipe made of the skin of a young goat, which was present at the birth of French musette music and which Roman soldiers in the time of Caesar brought from North Africa to Britain, whence it made its way to Scotland; the *nai*, the bamboo flute of the Bedouins; and three percussion instruments - the *bendire*, the *tabla* and the *darbouka*, which is a ceramic shell with goat skin stretched over it. The musical practices of the Bedouin musicians and the jazz musicians proved to be surprisingly similar. In Bedouin music, as in jazz there is frequently a unison introduction of the theme; then there are modal improvisations over the 'scale' of the theme, jazz sound and phrasing, and breaks and riffs, which are used to build the intensity of the music. Pentatonic scales bring about quarter tones between the notes that are much like blue notes in jazz. There is also the dialogue principle of "call and response", as well as "battles", "chases", and "fours".

3.6 George Gruntz Jazz Group + Alfred Sacher und die Tambouren Gruppe + George Mathys und die Pfeifer Gruppe: From Sticksland with Love - Drums + Folklore

Within 3 weeks of having recorded '*Noon in Tunisia*', Gruntz had recorded another quite different entry into the Jazz Meets the World series - namely the live album '*From Sticksland with Love*'. This time, the meeting was between Gruntz' reconfigured and beefed-up jazz group (three more Swiss drummers, new bass and reeds players (two American expats) and an Italian trumpeter swapped for the violinist) and two Basel (Swiss) folklore groups (George Mathys' pipers and Alfred Sacher's tambours).

These folklore groups (of which there are any number in Basel) effectively only perform once a year, during the Basel *Fastnacht* Carnival, a midwinter pre-Christian ritual aimed at driving the evil spirits out of town. In the middle of the night and after all the lighting in town has been carefully extinguished, these groups run riot (frequently hidden behind demonic masks), striking up their fiendishly loud and fast drumming and piping. Many of the tunes and figures are of military origin, although the tradition has developed its own accentuation - in the case of the drumming, shifts of accent, nuance and loudness achieve a quasi-melodic effect .

Gruntz sought to present in his Basel concert both the

folklore and jazz groups intact and then bring both groups together in a range of different constellations. One track features the jazz group playing an adaptation of traditional Basel *Fastnacht* marches, another brings the jazz drummers and Basel tambours together. The final track brings all musicians together.

Of this quite experimental album, the German jazz writer Wolfram Knauer has said:

"Hearing this music [...], one seems to experience what happened live on stage: jazz musicians showing their respect to the old tradition of the Basel drums, folk musicians proud to be honoured by their jazz counterparts in their own musical language. Such communication is the essence of jazz: to be curious about foreign musical worlds, to risk and experiment - to keep the ears open, those of the musicians as well as of their listeners."

The majority of *From Sticksland with Love* was recently re-released as part of the *Jazz Meets Europe* CD.

Gruntz returned to the same Basel venue 7 years later, with a different jazz group and with an additional folklore group, the British Caledonian Airways Renfrew Pipe Band. Also present were Alfred Sacher's drummers and George Mathys' pipers. A similar approach to that used in the earlier concert was taken and the result ('*Monster Sticksland Meeting Two - Monster Jazz*') was recorded and released on MPS.

Another interesting, but only partly successful experiment undertaken by Gruntz and Berendt, was Gruntz' 1969 MPS album, '*St Peter Power*', in which he plays jazz on a church organ, backed by a European jazz bassist and drummer.

Looking back in 1977, Berendt stated:

'No country in Europe has produced as many good drummers as Switzerland, which has a long percussion tradition. Nowhere else are there as many drum corps as in Switzerland. Year after year, the Basel Fasnacht is the most interesting percussion spectacular offered anywhere in Europe. The precision of its drummers, especially the large groups of tambour players, is virtually unparalleled. Baselers themselves frequently say that in Basel (an academic city par excellence) a drummer is more respected than a professor. The percussion tradition in the Swiss Confederacy traces back to the Middle Ages, when armies all over Europe were led into battle by Swiss drummers and tambour players.'

3.7 Jazz Meets India: Irene Schweizer Trio/ Dewan Motihar Trio/ Manfred Schoof/ Barney Wilen

Jazz Meets India was another record stemming from the Jazz Meets the World project conceived by Berendt for the 1967 Berlin Jazztage. As was his custom, he assembled the group, presented them 'as a trial run' in October at the Donaueschingen Musiktage and then in November at the Berlin Jazztage. In the intervening period, Berendt took the group to the Black Forest and recorded them in the Saba studio there.

The personnel at the concerts and in the studio were the Swiss free jazz pianist Irene Schweizer with her European trio, the Indian-born, London-based Dewan Motihar trio (sitar, tabla, tambura and vocals) and two European jazz horns (the French saxophonist, Barney Wilen and the German trumpeter, Manfred Schoof).

Dewan Motihar had been based in London since 1964, had worked on film music with the US jazz pianist Herbie Hancock and was reputed to have been substantially responsible for sparking the Beatles' early interest in Indian music. Irene Schweizer's drummer, Mani Neumeier, was no stranger to the Jazz Meets the World series, having earlier that year recorded with Gruntz on the album *'From Sticksland with Love'*. He too had had a long-standing interest in Indian music, having taken tabla lessons in London with the tabla player from Motihar's trio.

The record contains two extended pieces which draw extensively on improvisation, a tradition shared by jazz and Indian music. There is also a shorter meditative piece with vocals by Motihar. Wilen's soprano saxophone frequently sounds like it could almost be a traditional Indian wind instrument.

The German writer Bert Noglik has recently said of this album:

"Despite the musicians' individually different views, the recordings reveal highly interesting convergences, here and there even syntheses as well as incompatibilities. It needs to be pointed out that neither the piano player nor the other musicians or the producer strived for a fusion of jazz and Indian music tradition. Seen from historical distance, the sound documentations of this gathering achieve the position of an early example for limitations, but mainly for possibilities of a free approach in the medium of improvisation."

The majority of *Jazz Meets India* was recently re-released as part of the *Jazz Meets Asia* CD.

Jazz Meets India was again the title of one of the concerts at the 1972 Berlin Jazztage (Gruntz' first year as director of the Jazztage). The personnel at that concert were the American alto saxophonist John Handy and an Indian trio

(consisting of Ali Akbar Khan on sarod, a sitar-like instrument, Zakir Hussain on tabla and Yogish Sahota on tambura). Berendt was later to record this group in the studio in 1976. The resulting record, 'Karuna Supreme' was followed up 4 years later with 'Rainbow', recorded by a substantially similar group, augmented by the Indian violinist L Subramaniam. In 1999, Berendt praised these records and stated:

'[Of the Jazz Meets the World records] I think there are only two records that'll continue to exist. Rainbow and Karuna Supreme, both with tenor [sic] saxophonist John Handy and with Ali Akbar Khan, probably the greatest sarod player of classical Indian music. The American critics back then maintained that these were the definitive Indo-jazz-fusion groups: McLaughlin's Shakti and Handy-Khan's Karuna ensemble.'

Dr L Subramaniam, the violinist on the 1980 Handy-Khan album, had recorded an album in 1978 with Stu Goldberg on keyboards and Larry Coryell on guitar. This album was produced by Berendt and released on MPS under the title 'Solos, Duos, Trio'. Coryell incidentally has stated that he:

'heard his first Ravi Shankar record in 1962 [and] it completely turned [him] around [and he] hear[d] a lot of blues in Indian music.'

In 1977, Berendt stated that:

'Indian music has always occupied the key position in the encounter between jazz and world music. None of the other great exotic musical cultures has had such an impact on jazz musicians.'

3.8 Tony Scott and the Indonesian Allstars: Djanger Bali

This record has a particularly interesting story behind it.

Tony Scott (born Tony Sciacca) was an American clarinettist of Italian heritage. He spent a great many years living in a number of Asian countries and playing with local musicians, including many of a non-jazz persuasion. He therefore had had a great opportunity to involve himself with the rich musical sources in those countries. He had also been instrumental in bringing the language and spirit of jazz to some of those countries. As Berendt said in 1977:

'No jazz musician has seen more of the world than ...Tony Scott. Scott spent nearly ten years in Asia after moving there in 1959. In the sixties musicians in almost every country I visited told me that it was Tony Scott who had turned their interest to jazz. Scott had

lived and/or played almost everywhere - India, Thailand, Vietnam, Japan, Hong Kong, Taiwan, the Philippines, Java, Bali. Dozens of Americans had gone to Europe to play with European musicians and pass on their "message". For ten years Tony Scott almost single-handedly performed the same function for all of Asia. ... It was his enthusiasm for jamming that won him so many friends in Asia.'

Berendt was introduced to the Indonesian Allstars when he visited Djakarta in 1966. He later claimed that he brought the band together with the view to presenting them at the Berlin Jazztage the following year. The band was, in any event, keen to oblige and also expressed an interest in the suggestion that they be joined on stage by Scott. Bubi Chen, the group's piano player, an ethnic Chinese Indonesian born in Surabaya, was particularly interested in remaking the acquaintance with the musician who had hitherto had an influence on him.

Apparently (as later reported by Berendt), the group initially sought to improvise within a conventional jazz harmonic framework, but Scott had said to them:

'You come from Indonesia, so why don't you use your own scales to play on?'

According to Berendt,

'the Indonesians were thus inspired to adopt the scales of classical Javanese and Balinese music for their improvisations.'

The title track, *Djanger Bali*, is a traditional Balinese dance theme arranged by Chen. As with other tracks on the album, the compositions and improvisations draw on one of the classical Javanese and Balinese scales. Traditional Balinese gamelan figures also find their way into the pieces.

In addition to the 'jazz' instruments (clarinet, piano, guitar, sax, flute, bass and drums), two traditional Indonesian instruments are also incorporated (the siter and the ketjapi).

Of particular interest is the reading of Gershwin's jazz standard *Summertime*, which the German writer Bert Noglik has described as

'appear[ing] like a picture puzzle in Sundanese (west Javanese) modality.'

The majority of *Djanger Bali* was recently re-released as part of the *Jazz Meets Asia* CD.

3.9 Pedro Iturralde Quintet: Flamenco Jazz

Flamenco, like jazz, merges a number of musical traditions. In it can be found traces of the music of the Gypsies, seraphic Jews, Arabs, Europeans and North Africans. It is also, to borrow the words of the German critic Olaf Hudtwalcker

'probably the only European folk art with broad artistic dimensions'.

In 1967, the idea of an encounter between jazz and flamenco was not entirely new. The trumpeter Miles Davis had collaborated with the arranger Gil Evans in 1959 - 60 to produce *'Sketches of Spain'*. The American saxophone great John Coltrane had recorded his take on the concept, *'Ole'* in 1961. However, both of those records - accomplished and compelling as they are - were recorded in the USA, far away from the flamenco source and neither involved Spanish musicians. In fact none of the individuals behind those records had set foot in Spain - instead, they had been influenced by British and North American recordings of flamenco artists.

Hudtwalcker speculated that these American jazz records may well have encouraged Iturralde to come up with his own fusion. During extended touring in the mid-1960's, Iturralde had also been motivated by a certain 'subconscious homesickness' to draw on Spanish themes while improvising. In any event, Iturralde's approach differed both from Coltrane's focus on improvising on rhythm and mood and from Davis' imitation of flamenco. Hudtwalcker described Iturralde's new approach in the following way:

"He sought to open a door which could be of considerable mutual benefit: freeing flamenco from its folklore trappings and night club image, and gaining more understanding for jazz in Spain.

In late 1966, Berendt had heard Iturralde playing in an 'All Stars Big Band' concert broadcast from London by the European Broadcasting Union. Via Hudtwalcker and the Catalan pianist Tete Montoliu, he sent an invitation to Iturralde to take part in the 1967 *'Jazz Meets the World'* Berlin Jazztage. It was apparently Berendt's idea that Iturralde

'advance one more step and seek an even stronger link to flamenco by adding a guitarist to his combo'.

The choice was a twenty year old Andalusian, Paco de Lucia, for whom this was to be his bleeding into the world of jazz.

Iturralde's group at the Jazztage was peculiarly European - in addition to de Lucia, the other members of the group were a German pianist, a Finnish/German drummer, a Swiss bassman and an Italian trombonist.

Within days of the Jazztage performance, Berendt had bundled the group into a Berlin studio for the Saba recording. This was the group's second record - the first, also titled 'Flamenco Jazz', was minus the trombonist and had been recorded in Madrid in the months before the Berlin concert. A third record was subsequently released (like the first record) on the Spanish Hispa-Vox label.

In 1967, Iturralde's spin on the flamenco jazz concept was:

"My intention ... was to take flamenco as a source of inspiration and, using its peculiar feeling, be able to express myself freely and sincerely through improvisation and according to the rhythmic conception of jazz. This way, I tried to demonstrate that our music, without losing its personality can integrate itself into another culture as universally actual as is jazz."

The extended pieces on *Flamenco Jazz* interweave jazz and flamenco passages and incorporate modal improvisation, which is an element shared by both traditions. To quote Hudtwalcker again:

For this encounter, [Iturralde] deliberately chose "neutral" themes, as familiar to the flamenco musician as to the Spanish jazz player."

Flamenco Jazz was recently re-released as part of the Jazz Meets Europe CD.

In the 1970's Lucia went on to international fame and success. However, for me his later records are more guitar-centric and lack the interest afforded by the varied instrumentation on the earlier flamenco jazz records. Iturralde has apparently continued to record in the flamenco/jazz idiom.

3.10 Barney Wilen: Auto Jazz

Barney Wilen was a French saxophonist who had collaborated with a number of American jazz musicians, notably on two excellent jazz soundtracks for European films - with Art Blakey on 'Dangerous Liaisons' and with Miles Davis on 'Lift to the Scaffold'. He had also been part of the Jazz Meets India constellation.

Auto Jazz was subtitled 'Tragic Destiny of Lorenzo Bandini' and was dedicated to the late Lorenzo Bandini, an Italian

motorsport driver who had been killed in an accident at the 1967 Monaco Grand Prix. In fact, in addition to the jazz instrumentation on the album (saxophone, piano and organ, bass and drums provided by Wilen's all-French quartet), recordings of the Monaco Grand Prix were included in the mix.

It is not clear why this particular record was selected by Berendt to be included in the *Jazz Meets the World* series.

Wilen recorded two further Berendt-produced MPS albums in 1968 - with Dee Dee, Barry and the Movements on '*Soul Hour*' and with his own Amazing Free Rock Band on '*Dear Prof. Leary*'. *Dear Prof. Leary* is particularly interesting in itself - it attempts to marry free jazz and rock music.

Wilen later went on to record a number of interesting albums with African drummers.

3.11 Don Cherry: *Eternal Rhythm*

When this recording was made, the Afro-American trumpeter Don Cherry had been living in Europe since 1964. He was a regular visitor to Berendt-arranged events: namely the 1967 and 1970 Baden-Baden Free Jazz Meetings, and the 1968 Berlin Jazztage. He later attended the 1972 Berlin Jazztage, which was organised by Berendt's successor, George Gruntz.

Eternal Rhythm was not Cherry's first involvement in the *Jazz Meets the World* series - the previous year, he had participated in the *Noon in Tunisia* concert (but not the recording).

Eternal Rhythm was recorded live at the 1968 Berlin Jazztage. Cherry's group consisted of 9 European and American musicians, playing a range of instruments, from the typical (flute, piano, bass, drums) to the obscure (saron, Haitian gourd, gong and the super-obscure 'gender' - whatever that might be). The side-long tracks contain a number of different passages and the titles given to some of these passages (including '*Turkish Prayer*') signpost the attempt at an 'ethnic' fusion.

In 1977, Berendt stated of this album that it

'contained elements of Balinese music'.

Berendt also plotted the course of Cherry's career in the decade since *Eternal Rhythm*:

'[*Eternal Rhythm*] was followed by music reflecting the influences of Chinese, Japanese, Indian, Brazilian, American Indian, and North African music; and, since Cherry had embraced the Tibetan Tantra Buddhist religion, there was of course a strong undercurrent of

Tibetan music in his work In addition to his pocket trumpet ... Cherry has taken up a whole array of instruments from all over the world - Brazilian berimbaos, Balinese gongs, horns made of bone, African drums, Chinese ceramic jars, and flutes of wood, bamboo, plastic, and metal from China, India, Africa, Bali, Lapland and Peru. And since he spent his early years on an Indian reservation in Oklahoma, Cherry also has a special fondness for instruments used in American Indian music.'

Cherry's ingenuous view of the relationship between these different sorts of music was:

'Today we may come from many different countries of the world. We just listen to the melodies, the tunes of the countries we come from and immediately we feel musical ties between us. All music is a unity. And becomes a unity even more. You only must hear it as a unity.'

In Berendt's view (as stated in 1977), Cherry was then

'perhaps the most universal 'world musician''.

3.12 Albert Mangelsdorff + Colin Wilkie: *Wild Goose*

Mangelsdorff is an important figure in the German modern jazz scene. He has appeared on a large number of MPS releases and, following in Berendt's and Gruntz' footsteps, went on in 1996 to become the artistic director of the Berlin Jazztage (which by that stage had been renamed the Berlin Jazzfest).

Wild Goose was not Mangelsdorff's first tilt at the Jazz Meets the World concept. In 1964, Berendt had reportedly encouraged Mangelsdorff to

'use Asian folklore themes for a tour to the Far East.'

To my knowledge, there is no recording of this tour.

Subsequently, Mangelsdorff joined Don Cherry's ensemble for the *Eternal Rhythm* performance at the 1968 Jazztage.

The group which recorded '*Wild Goose*' consisted of 9 European musicians, including two vocalists. Having not had the opportunity to listen to this album, it is not clear to me what (other than the existence of two 'exotic' instruments in the lineup, the darbouka and tamboura) made this recording more 'international' than any of the other albums Berendt recorded with international artists at this time.

3.13 El Babaku: *Live at the Jazz Galerie*

This last entry in the series was recorded by a group of

four Afro-American and Cuban drummers and percussionists (and one lone bassman). As one might expect, the result has a heavy emphasis on repetitive percussion figures. Ritual-like incantation and call-and-response techniques, common to both the African and Afro-American religious ('Gospel') traditions, are also featured, and the whole album is steeped with a

'musical and spiritual ecstasy, religiousness and human solidarity'.

To the leader of the El Babaku group, the Afro-American jazz drummer Billy Brooks, *'power and subjection'* are the African character traits and these traits find their musical expression in the album.

Billy Brooks (who had adopted by this time the Muslim name Bilial Abdul Hakeem) was responsible for both the original compositions and for the arrangements of the traditional Nigerian and Cuban tracks which make up the album.

Black consciousness which was increasing steadily in the USA at the time is also an important part of the mix. One original track is titled *Al Hajj Malik Al Shabazz (For Malcolm X)*, and contains chants lamenting the death of the Afro-American leader, who had been killed in 1965. Another track is titled *'El Lupe Chango'* and is dedicated to the deity shared by black cultures in Brazil, the Caribbean and West Africa.

The German critic Wolfram Knauer sees the music contained in the album as

'not so much relying on the origin of the musicians from jazz, blues, Cuban or African traditions than on the ritual feeling of community which Billy Brooks regards as the nucleus of African music.'

It is interesting that the album, which, again to quote Knauer documents an attempt

'to remember some of the elements of African music lost in North America',

should have been recorded neither in North America nor Africa but in Berlin.

Live at the Jazz Galerie was recently re-released as part of the *Jazz Meets Africa* CD.

4 WHY DID THE SERIES COME INTO BEING?

There are a number of reasons that this series came into being:

(a) Berendt (and the musicians)

It is impossible to discount the importance of the producer of these records.

The Jazz Pope was probably originally motivated to create the series by records he heard by the American saxophonists, Yusef Lateef and John Coltrane. As Berendt stated, Lateef had in the fifties

'based much of his work on elements of Indian, Chinese, Arabic, African and Japanese music. [...He] came to use the music of other cultures out of religious conviction. [Like a number of other Afro-American jazz musicians, he had changed his name to a Muslim one].'

Coltrane seized upon Lateef's efforts and started applying a similar approach. As early as 1955, he had introduced an 'oriental' element to his playing. Apparently he started around this time to use Indian ragas as a 'model of improvisational technique'. This openness to other cultures becomes more and more evident in Coltrane's recordings from 1960 on. As Coltrane stated:

'I like Eastern music: Yusef Lateef has been using this in his playing for some time. And Ornette Coleman sometimes plays music with a Spanish content as well as other exotic-flavoured music. In these approaches, there's something I can draw on and use in the way I like to play.'

In 1999, Berendt revealed that the Jazz Meets the World series went back before 1962

'to many nightly conversations with John Coltrane'.

It was Berendt who during the sixties travelled through Asia, North Africa, and South America and imagined and heard the possibilities of bringing indigenous musics together with modern jazz. Central to his concept was the idea of mixing together musicians from a range of different countries and traditions. Whilst the tastes and interests of the musicians themselves were critically important, it was Berendt who acted as a catalyst and gave the musicians encouragement to try new and interesting fusions. He gave them a live and recorded, Western forum to do so. This was unprecedented and

revolutionary. His 1967 'Jazz Meets the World' Berlin Jazztage is certainly a landmark.

(b) MPS Records

The MPS record label (and its owner Hans-Georg Brunner Schwer) was also very important in the creation of the Jazz Meets the World Series. Brunner Schwer gave Berendt a great deal of latitude in deciding what he wanted to record. This should not be underestimated. It probably acted as a further inducement to musicians to come to Germany and participate in Berendt-organised activities.

(c) The German public

At this stage, I can only speculate about the role played by the German public in the creation of the Jazz Meets the World series. The following unanswered questions intrigue me and justify further study:

Were the Germans particularly open to and interested in other cultures at this time? Were they more open than other Europeans or the Americans?

If so, was this openness some sort of backlash against the policies and tastes of the Nazi era (during which jazz had been suppressed)?

What influence did the presence of the allied occupying forces have on German musical tastes?

Did Berlin's then precarious location have some influence on the decision to create the Jazz Meets the World concerts and series?

How did the German general public (as well as the German Jazz-going public) react to the concerts and series?

5 THE LEGACY

5.1 What did the series achieve?

Some of the entries in the Jazz Meets the World series are more successful than others in creating a new synthesis between the jazz tradition (which itself is an efflorescence of the cross-fertilisation of a number of different musical traditions) and indigenous musical traditions from different corners of the globe.

In some instances, the indigenous musical tradition which Berendt, as producer of the series selected had already

formed its own take on jazz. This was the case, for example with some of the Brazilian recordings. The Brazilian music had already been influenced by jazz, jazz had also in turn been influenced by the Brazilian bossa nova movement. Berendt more or less recorded (and presented in festival) what he found in Brazil. This is not however to be discounted. He exposed authentic Brazilian musicians to European and American audiences and listeners. Until that time, much of the 'bossa nova' music which had been presented to Western audiences, had been emasculated from its roots by Western musicians who may have been more interested in riding the bossa nova fad to record sales than in any kind of serious musical efforts.

Other records were quite new in their concept. *Djanger Bali*, *Flamenco Jazz*, *Noon in Tunisia* and *From Sticksland with Love* for example all represented genuine attempts to bring together two different (although in some cases parallel) musical traditions.

5.2 The musicians

Berendt was instrumental (as it were) in bringing musicians from different traditions (and countries) together and in encouraging them to experiment. We can only surmise that the individual musicians involved benefited from the encounter with musicians from the other traditions.

Some musicians, like the flamenco guitarist Paco de Lucia, never looked back, so to speak. After this first encounter with jazz, he established his own particular variety of flamenco/jazz, became very popular and sold vast numbers of records.

It can only be speculated to what degree the Jazz Meets the World Series contributed to the creation of a market for records like de Lucia's.

Reference is not made here to the other interesting performances and records made possible by Berendt, who was instrumental in bringing hundreds of American and European jazz musicians together on stage and in the studio. Neither is reference made to Berendt's giving a prominent Western European (and world) platform to Eastern European jazz musicians when the Cold War was still icy.

5.3 The audiences and general public

The audiences at the Berendt-organised jazz festivals, and the subsequent purchasers of the Jazz Meets the World records, were given special cause to reflect on musical traditions (and more broadly cultures) from other parts of the world (and particularly the third world).

Depending on the inquisitiveness of the individual audience member or record buyer, this could provide impetus to

further inform him or herself about these 'other' cultures. The festival programmes and records contained lengthy notes which were serious attempts to 'background' the music presented on stage or in the album. The notes discussed the history of the musical traditions and often went on to discuss socio-political aspects of the country in question.

So, for example, the liner notes for *Flamenco Jazz* touch on questions of the identity and location of minority Basque and Catalan cultures within Spanish society. The liner notes for *Noon in Tunisia* refer to Germany's involvement during the second world war in that country's past.

This mode of writing liner notes is to be distinguished from the approach taken elsewhere. The liner notes to John Coltrane's US album 'Ole', which also dealt with the interface between jazz and flamenco make absolutely no reference to the flamenco tradition, nor to Spanish culture.

It is interesting to note that as the *Jazz Meets the World* series have been re-issued over the years, the liner notes have been constantly re-written and the musical syntheses contained in the albums have been freshly re-evaluated.

Less inquisitive listeners may simply have reacted at the level of 'liking what they heard'. It can reasonably be assumed that the *Jazz Meets the World* series opened up other musical worlds to these listeners and expanded the market for musicians recording in or at the margins of those other musical worlds.

5.4 The music

Finally, the music which was made has remarkably stood the test of time. The records are perhaps even more popular and sought after now than they were at the time of their release thirty plus years ago. They have been reissued a number of times since their initial release. In 1975, MPS released a compilation drawn from the series and simply titled 'Jazz Meets the World'. The compilation was reissued (characteristically with new liner notes) in the early eighties. Berendt's 1975 liner notes stated :

"That , perhaps will one day be considered the most important result of jazz development during the past ten or fifteen years - that jazz music has opened itself up to the great musical cultures of the world: India, Arabia, Bali, Japan, Brazil, Africa."

Looking back again from the early 1980's, he wrote:

"Today the title strikes me as archaic... Later we talked of Weltmusik [Worldmusic]."

Whatever title one chooses to give to the music, it is

certainly true that as time progressed, more and more albums recorded in (or around) the idiom have been released. Some attempts have been more authentic than others. Some have been more interested in simply documenting the musical culture of countries and regions outside the First World. Some have simply been jazz records made by musicians from countries and regions outside the First World. Some have attempted to fuse or synthesise 'world music' with other types of 'popular' music than jazz.

Whilst the series was initially controversial, as time progressed the critics softened their stance. As Berendt stated in the early 1980's:

"The critics were furious, suspecting a falsification of the true message of jazz, the same critics who today cannot do without the word 'Weltmusik'."

Perhaps those critics just came to recognise how fruitful and interesting attempts by cultures to learn from each other can be.

Appendix - Institutions and individuals visited

4 November 2000

**Berlin JazzFest - Haus der Kulturen der Welt,
Berlin**

I attended four concerts as part of the Berlin JazzFest. All were presented at the appropriately named 'House of World Cultures', which is actually just a new name for an old building, namely the Congress Hall (known to Berliners as the 'pregnant oyster').

I was invited to attend the press conference at which the Festival was launched and was able to visit the backstage area and mix with the musicians. The standout for me was the concert performance of the British saxophonist Alan Skidmore with his quartet and Amampondo, a group of six South African drummers. In my mind, this outing was closest to the spirit of Joachim Ernst Berendt's original Jazz Meets the World concerts and records. I was fortunate enough to speak with Skidmore after the performance.

10 November 2000

**The Dirty Three, Australian improvising
instrumental group - Tacheles, Berlin**

I attended a concert by the Australian instrumental group, the Dirty Three. This three-piece group (violin, guitar and drums) plays long improvised pieces and was extremely well received by the German audience when it played at the Tacheles venue. This venue is housed in a derelict building in the former east of the city. Artists and musicians moved in over ten years ago and the venue has recently finally received official recognition from the City of Berlin, and now pays a nominal rent of 1 DM per year.

13 November 2000

**Berlin/Wien Unter Strom - electronic/ acoustic/
improvised music concert - Podewil performing arts
space, Berlin.**

I attended a concert at which three groups performed, including an Australian group, Machine for Making Sense, and two German groups. This was at times seriously strange modern improvised music.

16 November 2000

The Skatalites - SO36, Berlin.

I attended a concert by this formidable Jamaican group,

which for close to the last forty years, has been putting its individual Jamaican spin on jazz music. The venue was in the heart of the Kreuzberg quarter, which is home to Berlin's large Turkish community.

18 November 2000

***Dialog und Macht* symposium, Berlin.**

I attended this symposium which was held at the *Haus der Kulturen der Welt* and concerned dialogue between the World's cultures (particularly within the context of globalisation). Speakers included Zygmunt Bauman, a British sociologist, Chandra Muzaffa, a Malaysian academic linked to the Centre for Civilisational Dialogue and Dieter Senghaas, the director of the Bremen Institute for Intercultural and International Studies.

24 November 2000

***Mute Records* evening, Berlin.**

I attended this evening which was held at the Volksbühne and showcased the vanguard modern music label, Mute records. Performers from Australia, England and various parts of continental Europe were presented. Some of these groups drew on musicians from a variety of countries and traditions.

13 December 2000

***Künstlerhaus Bethanien*, Berlin.**

A visit was organised to the Bethanien artists' residence by a Bolivian Goethe-Institut classmate of mine who was in residence there whilst she worked on a series of paintings. This facility allows artists from other cultures to spend a number of months in Berlin observing and creating. It has enabled some very interesting cross-cultural artistic experiments.

18 December 2000

Margaret Hamilton - Academic and arts administrator, Berlin.

I met with Margaret, a former AGA travelling fellow and discussed with her my project, and in particular the music scene in Berlin. She was able to inform me about the range of venues available in Berlin and the organisations and institutions active in presenting local and international artists.

8 January 2001

Michael Frohne, Zimmern.

I spent the day discussing with Frohne (who is one of the leading authorities on the German Jazz scene) the jazz scene in post-war Germany, Joachim-Ernst Berendt's life and legacy, the Saba/MPS record label and the Jazz Meets the World series.

9 January 2001

Anita Bohländer, Frankfurt am Main.

I met and spoke with Anita Bohländer who is the wife of Carlo Bohländer, an impresario in the German post war jazz scene who ran an influential *Jazzkeller* in the 50's and 60's. Bohländer was friends with Jutta Hipp, perhaps the most famous German jazz 'export' in the fifties, who performed in the US and recorded on the famous Blue Note label. Anita is also the proprietor of a jazz venue and a musician herself.

16 January 2001

Jazzinstitut, Darmstadt.

I visited this institute which is run by the City of Darmstadt and headed up by the German jazz writer Wolfram Knauer. The institute houses the jazz archives of Joachim-Ernst Berendt and contains an extensive collection of Berendt's records, books and periodicals as well as other archival information. It is well catalogued and is a very valuable tool for any jazz researcher.

